

MARY HARTMAN

MARY HARTMAN

EPISODE AIR #186

A
T.A.T. COMMUNICATIONS COMPANY
PRODUCTION

FINAL DRAFT
11/26/76

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CAST OF CHARACTERS

MARY	LOUISE LASER
TOM	GREG MULLAVEY
LORETTA	MARY KAY PLACE
CHARLIE	GRAHAM JARVIS
MARTHA	DODY GOODMAN
CATHY	DEBRALEE SCOTT
GRANDPA	VICTOR KILIAN
HEATHER	CLAUDIA LAMB
ANNIE WYLIE (TIPPYTOES)	GLORIA DeHAVEN
PAT GIMBLE	SUSAN BROWNING
LITTLE GARTH GIMBLE	ERIC SHEA
WANDA RITTENHOUSE	MARIAN MERCER
MERLE JEETER	DABNEY COLEMAN
DETECTIVE H.V. JOHNSON	RON FEINBERG
MRS. DELOREAN (BIG HONEY'S VOICE)	IRIS KORN
REVEREND DAVIDSON	

SETS

ACT I
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MARY'S LIVING ROOM, AFTERNOON, CONTINUOUS
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H.V. Johnson, Grandpa, Mrs. Delorean,
Cathy)

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(Wanda, Annie)

ACT ONE

MARY'S LIVING ROOM (CONTINUOUS WITH #190)

EVERYONE IS BUZZING ABOUT THE MISSING MERLE.

MARY

Where the hell is Merle -- oh, excuse me, Reverend. I'm just a little upset because there's no groom. I mean, I went to so much trouble... Did you get a chance to check the spread?

WANDA

(TO THE GROUP) Listen, everybody, this is really embarrassing. (SHE LAUGHS LIGHTLY)

MERLE ENTERS.

MARY

Oh, Merle, we missed you.

WANDA

Better late than never.

MERLE

It's just the darnedest thing. I wrote the date down in my calendar but I just put it in the wrong day.

HE EXCHANGES GLANCES WITH ANNIE.

MARY

(TRYING TO SMOOTH IT) Merle, it's okay...

(TO CROWD) Happens to everybody.

REV. DAVIDSON

Listen, I have to get to a funeral -- can we hurry this up?

MARY

Oh, sure. Yes, of course, Reverend.

Merle, you take my place next to Wanda.

MERLE STANDS NEXT TO WANDA.

MARY (CONT'D)

Good. That's very good. I think we are ready now, Reverend. (SHE TURNS TO THE GROUP) Is everyone ready -- good -- that's fine... (SOTTO VOCE) Oh, Merle? ... by the way, I'm Wanda's father.

REV. DAVIDSON

Dearly beloved...

MARY

Oh, Reverend, if you don't mind, as part of my wedding gift I have written a non-traditional wedding ceremony -- which I have read is very big now at some of your very fashionable weddings. (SHE HANDS THE SCRAP OF PAPER ON WHICH THE CEREMONY IS WRITTEN TO THE REVEREND) I hope you can read my handwriting.

REV. DAVIDSON

(READING) Dearly beloved, we are gathered together, to join in...

HERE HE CHECKS WITH HER ON HAND-WRITING. MARY WHISPERS IT TO HIM.

MARY

(WHISPERS) Semi-holy.

REV. DAVIDSON

Semi-holy wedlock...?

MARY

(TURNS TO THE GATHERING) That's just because Merle believes in the separation of Church and State. Okay? Go on, Reverend.

REV. DAVIDSON

... in semi-holy wedlock, this person and this person?? (LOOKS AT MARY IN DISBELIEF)

MARY

Because I use person? Well... (TO CROWD) the Reverend is concerned that I said 'this person and this person' instead of man and woman. Well -- I feel that 'this man and this woman' is a very sexist remark. (TO WANDA) I changed this for you, Wanda. (TURNS TO THE GATHERING) Wanda doesn't believe in sexism. All right, Reverend, go ahead.

REV. DAVIDSON

If there are any here present who know
why this person and this person should
not be married, let him just shut up???

MARY

(TO WANDA) That's for me. (TO CROWD)
That was for me. I hate people who
interfere in other people's marriages.

REV. DAVIDSON

Will you, Merle, love, honor and cherish
Wanda?

MERLE

I'll try my best.

REV. DAVIDSON

You're supposed to say "I will."

MARY

(AS POLITE AS SHE CAN) No. Please excuse
me again, Your Reverend Doctor... I know
you hate me but he's supposed to say what's
honest. That's the important thing.

REV. DAVIDSON

"Do you, Wanda, forgive Merle his many
transgressions"?

WANDA

Do I have any choice?

MARY

(TO REVEREND IN WHISPER) Now that is
really honest!

REV. DAVIDSON

I now pronounce you wife and husband
and husband and wife.

MARY

That was for equal billing. Now hurry
up and kiss. (TO REVEREND) This part
is the best part. (TO CROWD) This next
part is my favorite part.

MERLE AND WANDA KISS.

REV. DAVIDSON

You mean there's more?

MARY

Now we have the circle of truth. I love
this part, too. Everyone stands in a
circle and says exactly what's on their
minds.

MARTHA

Do we have to?

MARY

We'll start with Merle and go all the way
around to Wanda so that Merle and Wanda
will be united in a circle of truth.

WITH MUCH GRUMBLING, THEY START FORM-
ING A CIRCLE IN THIS ORDER: MERLE,
ANNIE, TOM, MARY, CATHY, REV. DAVIDSON,
GRANDPA, H.V., MARTHA, PAT, HEATHER,
LITTLE GARTH, AND WANDA.

MRS. DELOREAN

It's getting late for me. I have my job
at the mortuary.

MARY

Say it in the circle! Say it in the
circle!

MRS. DELOREAN

It was a lovely wedding, Mary. I wish
the bride and groom every happiness.
Thank you for inviting me, Mr. Larkin.

GRANDPA

See you at the mortuary.

MARY SEES HER TO THE DOOR.

MARY

Thank you for coming, Mrs. Delorean.
Sorry you can't stay... We'll be thinking
of you.

MRS. DELOREAN

Nothing but work, work, work. Goodbye,
my dear.

SHE GOES.

MARY

Everybody ready. (SHE JOINS THE CIRCLE)
Merle, you're first. Everyone speaks to
the person on their left.

MERLE

Well, Annie, what can I say. It was a
great relationship -- I mean, friendship.

WANDA

Truth, Merle.

MERLE

Relationship.

TOM

(TO MARY) Isn't this kind of dangerous?

MARY

Annie, it's your turn. Say something to
Tom.

ANNIE

I pass.

MARY

You have to say something!

ANNIE

I honestly don't want to say anything.

MARY

Okay. Tom?... Isn't this fun?

TOM

Mary, the truth is, I think this is the
dumbest thing I've ever done!

MARY

Good for you, Tom. I like your candor.

Okay, Cathy, what I have to say to you
is -- I think you should give your baby
to Tom and me so Tom can have a son even
if it isn't a boy.

CATHY

I love you, Grandpa, because you give
very good advice -- (ANGRY) -- so tell
Mary it's bad enough I have to do what I
have to do without her constantly reminding me!

MARY

That's good, Cathy. I'm sure you feel
better letting out all that steam...

This isn't such a good idea, is it?

GENERAL AGREEMENT FROM EVERYONE.

REV. DAVIDSON

(REALLY RELIEVED) Is the wedding over?

Amen.

EVERYBODY

Amen.

FAST FADE OUT.

ACT TWOSCENE 1ADDAMS ATTIC ROOM, DAY

CATHY, SOLA, SITS IN A ROCKING CHAIR TRYING TO KNIT A SHAWL. HER HAIR IS NOT CURLED, SHE'S SHOWING A GOOD DEAL, AND IN GENERAL LOOKS UNDER THE WEATHER. SUDDENLY SHE GETS FRUSTRATED AND STARTS RIPPING OUT STITCHES AS THE DOOR OPENS AND CHRISTINE -- HER USUAL STUNNING SELF -- ENTERS.

CATHY

Christine!

CHRISTINE

Cathy! How bohemian. You've let your hair go natural.

CATHY

I haven't washed it in a week.

CHRISTINE

Oh. I'm sorry for barging in.

CATHY

This may be your house, Christine, but I don't like people walking in here without knocking. I'm entitled to some privacy, you know.

CHRISTINE

I am sorry, Cathy, but I'm so upset.

CATHY

What is it?

CHRISTINE

How much are you showing?

CATHY

Enough. Why?

CHRISTINE

Well, I got a call from Daddy -- he's away on a business trip, but he can't wait to get home and see how much I'm showing. He says Mother showed when she was two and a half months pregnant.

CATHY

Some people just don't show all that much.

CHRISTINE

You do.

CATHY

Yeah, but a lot of this is baby fat.

CHRISTINE

(STARING AT CATHY'S STOMACH) What do I do to protrude gracefully? Do I use pillows?

CATHY

Why didn't you think of this before?

CHRISTINE

I've never had a baby before -- or had to pretend.

CATHY

(RUMMAGING AROUND ROOM, THROWS CHRISTINE AN OLD DRESS) Here. Stuff it under your blouse.

CHRISTINE STUFFS. THEY BOTH STAND BEFORE A FULL-LENGTH MIRROR, COMPARING.

CHRISTINE

How's that?

CATHY

(PLUMPING HER) That's about right.

CHRISTINE

Now there's one thing I'm not clear on.

How do you walk?

CATHY

Well... (WALKS ACROSS ROOM) You just kind of move, and the baby moves with you.

CHRISTINE

(IMITATING, PENGUIN-STYLE) And this looks real?

CATHY

Well not exactly...

CHRISTINE

Do it once more. I'm sure with a little effort I can look just as elephantine as you.

CATHY WALKS ACROSS ROOM AGAIN.

CHRISTINE

(WATCHING) Mmmmm. It's all in the waddle.

(SHE TRIES IT) There.

CATHY

Very... real.

CHRISTINE

(HUGS HER) Oh, Cathy, thank you. Thank you for everything. You've made me feel like a woman.

CATHY

Speaking of which -- about that time you found Brian and me on the floor, you know, before you went to Aspen? We were only doing the natural childbirth exercises, really, and I wouldn't want you to get the wrong impression or anything.

CHRISTINE

Cathy -- please. Panting and breathing is simply part of the strenuous experience of childbirth. In your present condition -- believe me -- I trust Brian implicitly.

CATHY

Thanks.

CHRISTINE

Don't mention it. And Cathy, you really should be taking Geritol. You look a little peaked.

CHRISTINE EXITS. CATHY SINKS ONTO THE BED, DISGUSTED. MOMENT AND BRIAN QUIETLY ENTERS BEHIND CATHY - A BOUQUET OF ROSES IN HAND.

FADE OUT.

ACT TWOSCENE IITHE SHUMWAY KITCHEN - LATER

MARTHA, MARY AND TOM ARE HAVING COFFEE.

MARY

So, if it's alright with you, Ma, Tom and I will spend the night here.

MARTHA

I still don't understand why Wanda and Merle have to spend their wedding night at your house.

TOM

The paint in their new apartment isn't dry yet.

MARY

*

(MYSTERIOUSLY AND SOTTO VOCE TO MARTHA)

....That's what they told Tom.

MARTHA

Why couldn't they stay at a Howard Johnson's out on the turnpike. That's what George and I did on our wedding night.

MARY

How many flavors of ice cream did
you try?

MARTHA

(BLUSHING) Oh Mary...none.

TOM

Mary just thought that for their first night it would be nice for them to have the privacy of a house.

MARTHA

You didn't leave Heather over there to watch, did you?

MARY

*

No she wanted to stay at Trudy's. I'm glad Wanda and Merle are staying at our house.

That's a speiral bed....unless it collapses.

DETECTIVE JOHNSON ENTERS.

JOHNSON

I don't mean to interrupt, Martha, but I was looking for Mr. Hartman.

TOM

What can I do for you, H.V.?

JOHNSON

Well, we're getting ready to go in for the kill.

MARTHA

Who are you going to kill?

JOHNSON

What I mean is we have a hot tip and we're ready to break up the ring.

MARY

You mean the prostie ring?

JOHNSON

Yes, m'am.

MARTHA

Here we go talking about hookers again.

Seems that's all people talk about any more.

JOHNSON

Well, we can stop all the talk and all the action. All we need is a decoy.

Someone to go right into the thick of things. Someone who isn't connected with the force.

MARY

*

You want Tom to get thick with prosties.

Would you like to do that, Tom? Do you think you'd like to get thick with prosties?

TOM

*

I'll help in any way I can.

MARY

You could get badly hurt in a ring like that.

*

You know what I mean? If a ring of prosties gets mad... watch out! I better go with him... for protection. He has so little experience in this area. Want to come too, Ma?...We could make it like a little family get-together.

MARTHA

No. I'm sick to death of prostitutes.

I'm never going to be a hooker again as
long as I live.

TOM

Let's go, H.V.

JOHNSON

I really don't feel that it's a proper
place for your wife, Mr. Hartman.

MARY

*

Listen, H.V., big fella, the one place
in this whole wide world a wife should be,
is with her husband when he is about to
plunge head first into a barrel of prosties.

JOHNSON

*

Or when he - and the rest of us - are about
to discover at long last the identity of -
Big Honey!

MARY

*

(ALL EXCITED AND MILITARY) Let's go, men!

FAST FADE

ACT THREEMARY'S KITCHEN - THAT NIGHT

MERLE, IN BATHROBE OVER PAJAMAS, IS AT TABLE, LOOKING SATISFIED WITH HIMSELF. THERE IS A PITCHER OF MILK AND A GLASS ON THE TABLE -- ALSO TOM'S CB RADIO. WANDA, IN NEGLIGEE, IS AT THE REFRIGERATOR.

MERLE

See if you can find me an oyster in there. They say oysters are good on nights like this.

WANDA TURNS AROUND AT THE REFRIGERATOR AND SMILES.

WANDA

You need an oyster like Jimmy Carter needs another tooth. (LOOKS BACK INTO REFRIGERATOR) Here's something interesting. How do you feel about string cheese?
(CLOSES THE DOOR AND APPROACHES MERLE)

MERLE

Tell you the truth, Wanda, I don't know. Sometimes two, three hours can go by without my thinking about string cheese.

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WANDA

That's funny. And you look just like
the kind of man who would have string
cheese on his mind all the time.

SHE COMES CLOSE TO HIM.. HE EMBRACES
HER.

MERLE

Funny how much you can know about a man
when you get real intimate, ain't it?
(RAISES THE CHEESE IN HER HAND) Mind if
I tear off a piece?

WANDA

Be my ever-loving guest.

MERLE RIPS A PIECE OF STRING CHEESE
ABOUT FIVE INCHES LONG AND TUCKS ONE
END IN THE CORNER OF HIS MOUTH, THE
OTHER END HANGING BELOW HIS CHIN.

WANDA (CONT'D)

Hmmmmmm.

SLOWLY, TOM JONES STYLE, SHE NIBBLES
HER WAY UP THE STRING OF CHEESE
UNTIL SHE IS KISSING MERLE FULL ON
THE MOUTH. AS THEY BREAK THE KISS:

WANDA (CONT'D)

My God, but you are mucho macho! How about
going back upstairs for another try at the
brass ring?

MERLE

I thought you caught the brass ring last
time.

WANDA

I did. This time I want to scratch it
a little harder and see if it isn't gold
underneath.

MERLE

(WITH A LITTLE LAUGH) Ain't it funny
how everything you say at a time like
this comes out like it means something
else? I think it's what they call
double 'intendray'.

WANDA

(NOT TROUBLING TO CORRECT HIM) There's
no double entendray here, Charlie. I've
only got one thing on my mind. Let's
get back to bed. (SHE CROSSES PAST HIM
TO GO UPSTAIRS AND THEN REALIZES HE ISN'T
FOLLOWING. SHE TURNS) Aren't you coming?

MERLE

Not right now, honey. See, some of my
special pleasure comes in the savoring.
I like to think about what we just had
together -- and savor it a mite, you know
what I mean?

WANDA

(OVERJOYED) Do I?? That's so lovely,
Merle. (BEAT, THEN THOUGHTFULLY) Merle...
(CROSSES BACK TO HIM) you've been with
so many women in your time...

MERLE

Not that many, Wanda. Eight-hundred
to a thousand, tops.

WANDA

That many?

MERLE

Well, honey, that's just a modest amount.
Just figure it out. Say you average one
little relationship a week -- comes to
fifty a year -- over twenty years -- I
mean, I'd have to be bragging to tell
you I done more than that.

WANDA

Well then, even with that modest amount
-- what I want to know is -- can a man like
you be satisfied with only one woman?

MERLE

When that woman is you, sis, you know it.
'Cause you're ten thousand women all
rolled into one.

WANDA

Thank you, darling. She pecks him on the
mouth. Come upstairs as soon as you're
ready, huh.

MERLE

(SMILING) You bet. One or two more strands
of this string cheese and a little more
savoring of what was. Just save a place
next to you, huh.

WANDA EXITS TO THE LIVING ROOM.
MERLE WATCHES HER A MOMENT, THEN
TURNS BACK, THOUGHTFULLY, TO THE
CB. AFTER A BEAT, HE TURNS IT ON.

MERLE

(TO CB) Breaker, breaker one nine.

This here's Numero Uno. You got your
ears on, Big Honey? Come on?

BIG HONEY'S VOICE

(ON CB) This here's Big Honey, Numero
Uno. What's happening?

MERLE

Oh, I've been having quite a time. I
got married today, you know.

BIG HONEY'S VOICE

And you're spending your wedding night
modulating?

MERLE

Well, my bride and I have been pretty
busy for the last three or four hours --
if you know what I mean?

BIG HONEY'S VOICE

Affirmative, Numero Uno. Where's your
bride now?

MERLE

Going upstairs. She's exhausted.
Anyway, I'm here all alone and the
night's still young.

BIG HONEY'S VOICE

Don't tell me you're still hungry for
bear.

MERLE

That's affirmative, Big Honey.

BIG HONEY'S VOICE

You sound like you're some kind of a
man.

MERLE

Sound like I could be your kind of a
man?

BIG HONEY'S VOICE

That is a big ten four, Numero Uno.

How about you get yourself over here
to Crasset's E-Z Terms Mortuary.

MERLE

Say again?

BIG HONEY'S VOICE

Crasset's E-Z Terms Mortuary.

MERLE

You're putting me on.

BIG HONEY'S VOICE

That's negative, Numero Uno. This is
the perfect spot. No complaints from
the people in the next room. Scream,
groan, weep -- there's no noise that
wakes them up. What do you say?

MERLE

Okay. I'll be right over. This is
Numero Uno clear.

BIG HONEY'S VOICE

Oh, one more thing.

MERLE

Yes.

BIG HONEY'S VOICE

Bring your wallet.

MERLE

My wallet??

BIG HONEY'S VOICE

They only gave out free lunches during
the depression, sucker. Look, if you
don't want to come over --

MERLE

(QUICKLY) No, no. It's okay with me.

You sound like maybe it'll be worth it.

BIG HONEY'S VOICE

That's a-affirmative. Ten four.

WANDA ENTERS FROM THE LIVING ROOM.

MERLE

See you soon. Over and out.

WANDA

I thought I heard you talking to someone.

(SHE'S INCREDULOUS) You're not going
out, are you?

MERLE

I have to.

WANDA

On our wedding night?

MERLE

That's the way it is when duty calls.

WANDA

What kind of duty?

MERLE

Civic duty, Wanda, I gave my sacred word to the citizens of Fernwood that I'd put their interests ahead of my interests.

WANDA

But what can you do for the citizens of Fernwood at this time of the night?

MERLE

Duty forbids my telling. A public office is a public trust, Wanda. The citizen on that CB trusts that I will not tell. Suffice to say, I'm going out to service the situation.

WANDA

All right, dear. I guess I'll just have to get used to sharing you with the people of Fernwood.

MERLE

You couldn't put it better.

WANDA

Drive carefully... and don't forget to
take your wallet.

MERLE

(SUDDEN FEAR THAT HE'S BEEN FOUND OUT)

What??

WANDA

In case you run out of gas.

MERLE

Oh. Oh. (RELIEVED) Well, there's no
danger of that. I ain't never run out
of gas yet. (BIG SMILE)

FADE OUT.

END OF EPISODE #186

ACT FOURTIPPYTOES' TRAILER - NIGHT

ANNIE, DRESSED IN A ROBE, IS SITTING WRITING A LETTER AND SLOWLY SIPPING A GLASS OF JUICE. THE DOOR OPENS AND A TENTATIVE WANDA APPEARS. SHE IS IN HER NEGLIGEE.

WANDA

(BARELY STICKING HER HEAD IN THE DOOR)

Annie? Annie, are you awake?

ANNIE

Wanda! Come in.

WANDA

(ENTERS AND CLOSES THE DOOR) I didn't know whether you'd still be up.

ANNIE

I was just writing a letter to one of my kids. Hey, you look beautiful! But what are you doing? Shouldn't you be home? I mean, this is the big night.

WANDA

Poor Merle! Being a public servant is a twenty four hour job. Tonight of all nights, he was called out. And he must be exhausted!

ANNIE

Is everything okay?

WANDA

Okay!! Annie, 'perfect' is the word. Merle is... well, what can I say. I mean, I didn't know what I was missing all these years. I have never felt so... so... fulfilled. I think for the first time in my life I really know what it feels like to be a woman.

ANNIE

I told you it would all work out.

WANDA

I am so lucky.

ANNIE

And I'm so happy for you.

THERE IS A LONG MOMENT IN WHICH
WANDA LOSES HER COOL.

WANDA

Where the hell do you think he is, Annie?

ANNIE

Wanda...

WANDA

I mean it's our wedding night. How could he do this to me! When he said he was saving it for our wedding night, it never occurred to me that he was saving it for someone else!

ANNIE

You don't know he's with someone else.

WANDA

What else could it be? God knows he's not too shy! Oh, Annie, what am I going to do?

ANNIE

First of all, you're not going to jump to any conclusions.

WANDA

I haven't felt so lonely since the first time I went to the dentist without my mother.

ANNIE

You have your friends and we all love you.

WANDA

Annie, there are times when friends aren't nearly enough. An arm around the shoulder and a pat on the back just doesn't do it.

ANNIE

Yes, I know what you mean. There have been times in my life when I felt I couldn't depend on anyone I knew.

WANDA

What did you do about it?

ANNIE

I looked for someone new to depend on. The world is full of all kinds of people, Wanda. I stopped expecting any one person to be responsible for my happiness. It's too much to ask of anybody and it never works out.

WANDA

I've done that all my life. I've put such a burden on anyone I've ever cared for. That's what happened with Jo-Jo Spinelli.

ANNIE

And he couldn't carry the burden, huh?

WANDA

Jo-Jo was a she. My counselor at summer camp.

ANNIE

I guess we all fell in love with our counselors.

WANDA

Oh, no, it was much more than that. Jo-Jo saved my life.

ANNIE

Swimming?

WANDA

Singing! Well, almost. This nasty, sadistic counselor... Oh, not Jo-Jo... another one who was in charge of talent night, wanted me to sing "Chattanooga Shoe Shine Boy". Well, I couldn't get up in front of a crowd. My knees got watery if anyone even said hello to me!

ANNIE

I never had that problem. For a nickel I'd sing "It's a Sin To Tell A Lie" on any street corner.

WANDA

Anyway, this mean counselor was determined that I sing at talent night. And one day, she cornered me in my cabin and beat my legs with a broom handle trying to make me say I'd do it.

ANNIE

Do you realize the fortune spent every year by parents sending their kids off to camp to be tortured!

WANDA

It was just awful and Jo-Jo saved me. I already had a little crush on her but from then on I was madly in love. She was only about a year older than me but I thought she was a grown up lady. I mean, she already said 'hell' and 'damn' and she wore an ankle bracelet and shaved her legs.

ANNIE

I fell in love with a girl named Twyla because she was wearing a starter bra and I was still wearing an undershirt.

WANDA

Jo-Jo put her arms around me to comfort me. But it wasn't the same as my grandmother or mother comforting me! I felt something completely different. I couldn't catch my breath and the faint scent of her skin made me dizzy.

ANNIE

Just the touch of another person can be
so wonderful.

WANDA

Can I tell you something very strange and
very private?

ANNIE

I thought you already had!

WANDA

This is something that doesn't even make
sense. At least, not to me.

ANNIE

You can tell me anything.

WANDA

In my whole life, no man has ever excited
me as much as Jo-Jo Spinelli.

ANNIE

Oh, Wanda, you were so young and
impressionable...

WANDA

And, you know something else? You remind
me an awful lot of Jo-Jo.

THERE IS A PAUSE AND THEY BOTH
REALIZE WHAT WANDA HAS SAID.

WANDA (CONT'D)

My cheeks are burning and I'm very embarrassed.

ANNIE

Oh, please, don't be embarrassed. There's
no reason for it. I think you're just a
little confused.

WANDA

I am. I'm sorry. I'm very confused.

WANDA STARTS FOR THE DOOR.

WANDA (CONT'D)

I have to leave. Merle might come back.

ANNIE

Don't go because of what you've said.

There's nothing wrong with it, really.

WANDA

No, I think it's best that I leave. I feel very peculiar. Sometimes when I eat peppers I get indigestion and it makes me very light headed. I feel that way now and I haven't eaten any peppers.

THE TWO WOMEN STAND LOOKING AT EACH OTHER FOR A MOMENT.

ANNIE

Are you thinking what I'm thinking?

WANDA

Yes, I think that's what I'm thinking.

ANNIE

Are you ready for anything like that?

WANDA

I wish I were. Thanks for being so understanding.

ANNIE

Thanks for confiding in me.

WANDA

(NOT WANTING TO LEAVE) Yes... well, good night.

ANNIE GOES TO WANDA AND KISSES HER
ON THE CHEEK.

ANNIE

Goodnight, Wanda.

WANDA QUICKLY LEAVES AND ANNIE
STANDS LOOKING AFTER HER.

FADE OUT.